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CATALOGUE  
OF  
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ENGRAVINGS AND ETCHINGS

INCLUDING

JACOPO DE' BARBARI, *Mars and Venus*

JACOPO DE' BARBARI, *Triton and Nereid*

*Chavalier VI; and Grammatica XXI*, TWO 15TH-CENTURY ITALIAN  
SO-CALLED TAROCCHI CARDS

MARTIN SCHONGAUER, *Christ taken Captive*

ISRAHEL VAN MECKENHEM, *Pilate washing his Hands; and The Death of the Virgin*  
THE MASTER M.Z., *St. Catherine; Aristotle and Phyllis; The Tournament; and The Ball*

*Aestas*, AND OTHER SUBJECTS AFTER PIETER BRUEGHEL

*The Adoration of the Shepherds*, BY FRANS CRABBE

REMBRANDT VAN RIJN, *The Hundred Guilder Print*

REMBRANDT VAN RIJN, *The Triumph of Mordecai*

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Day of Sale:

TUESDAY, 23rd MARCH, 1965

immediately following the sale of the collection of Brueghel Engravings

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CATALOGUE  
OF  
IMPORTANT OLD MASTER  
ENGRAVINGS AND ETCHINGS

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Day of Sale: Tuesday, 23rd March, 1965

immediately following the sale of the  
collection of Brueghel engravings

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From the Collection of the late Tomás Harris, Esq.

[SOLD BY ORDER OF THE EXECUTORS]

ITALIAN SCHOOL, 15TH CENTURY

- 49 Chavalier VI, one of the so-called Tarocchi Cards of Mantegna, showing a young knight in doublet and hose, and behind him a page carrying a sword (Hind (B.M. Cat.) p. 236, no. 6A), *engraving, with thread margins visible most of the way round, some small nicks at the edges, otherwise in good condition* (182mm. by 101mm.)

\*\* A British Museum duplicate. It is quite clear, as Hind has pointed out that these engravings (from a set of fifty) do not bear any relation to Tarocchi cards or to Mantegna. Rather than being used as playing cards, it is likely that they served the purpose of pictorial instruction, representing as they do the orders of Man and his Universe in a precise form which is typically mediaeval. The British Museum possesses two sets. The E series (of which this is a duplicate of Hind's no. 6A) probably dates from the third quarter of the fifteenth century, and recalls the artists of the Ferrara School. The S series (described by Bartsch and Kristeller as the originals from which E series was copied) is a later, more sophisticated production showing Florentine influence.

[See ILLUSTRATION]



## ITALIAN SCHOOL, 15TH CENTURY

- 50 Grammatica XXI, showing an old woman in cloak and hood carrying a file and a vase (Hind (B.M. Cat.) p. 243, no. 21A), *engraving, with thread margins visible some of the way round, two small tears at the edges, otherwise in good condition* (180mm. by 101mm.)

\*\* A British Museum duplicate. On this impression the woman's girdle, sleeve and skirt-hems and parts of the vase are touched with gold, in the same way as the six described by Hind in the British Museum Catalogue.

[See ILLUSTRATION]





LOT 50





REMBRANDT VAN RIJN

- 51 Christ Healing the Sick (The Hundred Guilder Print) (B., R., S. 74; H. 236; B.B. 49-1), etching, second state, with small margins, a few pin holes, otherwise in good condition (282mm. by 396mm.)



MARTIN SCHONGAUER

- 52 Christ taken Captive (Lehrs V, 20), engraving, a fine impression, with a gothic P watermark (?) trimmed to the platemark, in good condition (167mm. by 119mm.)





### Other Properties

#### JACOPO DE' BARBARI

- 53 Mars and Venus (Bartsch VII, 20; Hind, *Early Italian Engravers*, 13; Borenius 12), *engraving, a good impression, with a little jug watermark similar to H. 147 (but without the letters C. and B.), cut close on three sides, with a horizontal centre foldmark (reinforced at both ends), rubbed, particularly at the back* (261mm. by 173mm.)

\*\* Jacopo de' Barbari has been referred to by an Italian contemporary as "Barberino of Venice, who went to Germany and Burgundy and having adopted the manner of those countries did many things." He is known to have worked in various German courts (including Maximilian I's) and no doubt saw Dürer while residing at Nuremberg. He died in 1516. Few of his paintings survive, but one of them (formerly in the Weber collection, Hamburg) is signed not only 'Ja. d. Barbari MDIII' but also with Mercury's wand. This confirms that the Master of the Caduceus, engraver, may be identified with Jacopo de' Barbari, painter.

There are only eight other recorded impressions of this print. It has been suggested that Dürer's portrayal of Eve was influenced by this figure of Venus, both artists being interested in describing the ideal human form.

[See ILLUSTRATION]





## JACOPO DE' BARBARI

- 54 Triton and Nereid (Bartsch VII, 24; Hind, *Early Italian Engravers*, 21; Borenius 7), engraving, a fine impression, with a high crown watermark, cut close on the left and upper edges, an 8mm. tear (repaired) in the bottom right corner, a thin spot in the lower left, otherwise in good condition (127mm. by 191mm.)

\*\* This print is classified by Hind as belonging to the artist's late period, characterised by more use of cross-hatching and a better sculptural description. That both this and the previous lot have watermarks of northern origin is consistent with the fact that the artist spent much of his working life north of the Alps.

## ITALIAN SCHOOL, 16TH CENTURY

- 55 The Adoration of the Magi (Bartsch XIII, 73.1; Hind (B.M. Cat.), 315.19), *engraving, second state with the address of Salamanca (erased), cut close along the bottom, the platemark partly visible on the other three sides, the bottom right corner torn* (160mm. by 232mm.)
- \*\* The fortress in the background is evidently modelled on the Castel Sant' Angelo, and the flags bear the arms of Pope Julius II (1503-13).

- 56 Death surprising a Nude Woman (Bartsch XV, 541.1), *engraving, signed with the monogram M on a tablet, trimmed to the platemark, backed* (355mm. by 247mm.)

## After ANDREA MANTEGNA

- 57 The Entombment, by Zoan Andrea (Bartsch XIII, 296.3; Borenius, p. 22, no. 2); and Hercules and Antaeus, by Giovanni Antonio da Brescia (Bartsch XIII, 325.14; Borenius, p. 38, no. 1), *engravings, some repairs* (2)

## MARTIN SCHONGAUER

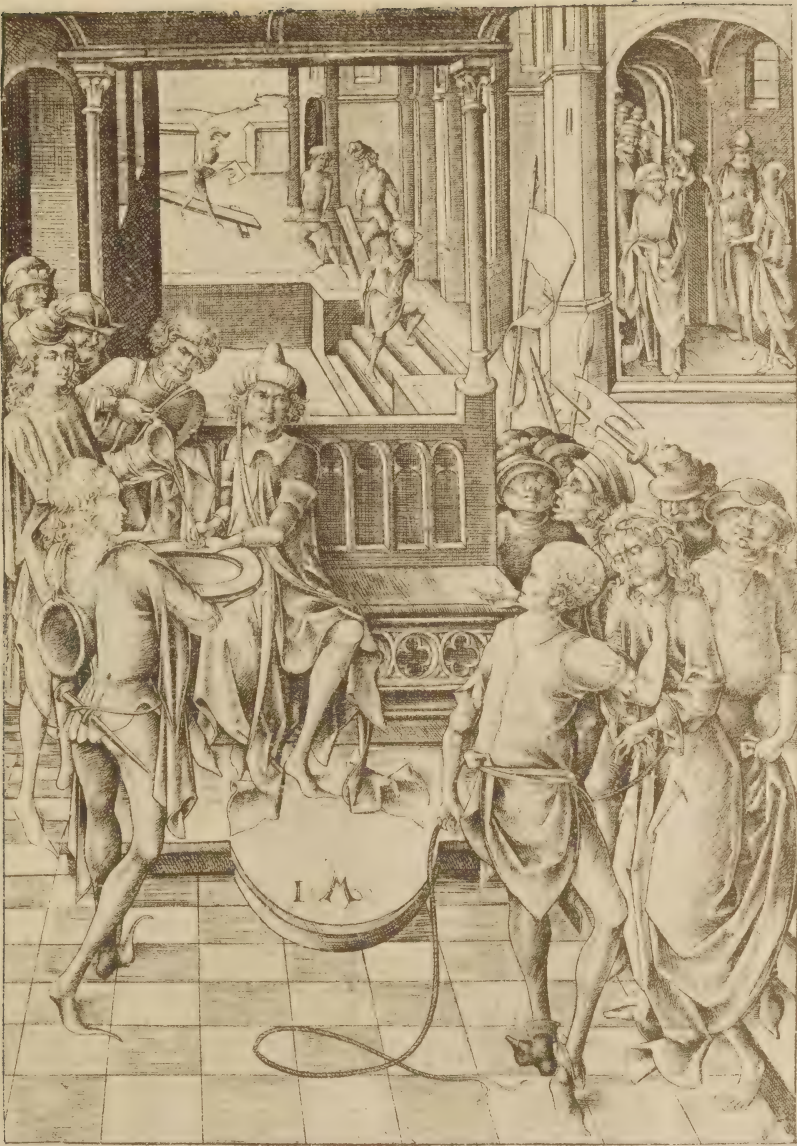
- 58 Christ shown to the People (Lehrs V, 25), *engraving, with a mountain and clover leaf watermark similar to L. 14, cut a little close, a tear in the bottom margin, reinforced at the edges* (161mm. by 109mm.)





THE MASTER A.G. (GLOCKENTON)

- 59 Christ Seated in Majesty (Lehrs VI, 18), engraving, trimmed close, the top right corner torn and replaced, otherwise in good condition  
(162mm. by 117mm.)



ISRAHEL VAN MECKENHEM

- 60 Pilate Washing His Hands (Lehrs IX, 147), engraving, eighth state, trimmed close, one or two small tears at the edges (reinforced), some thin-spots, a little rubbed (205mm. by 144mm.)

\*\* From the collection of the Earl of Aylesford (L. 58).



ISRAHEL VAN MECKENEM

- 61 The Death of the Virgin (Lehrs IX, 49), *engraving, fifth state, trimmed close, a tear (repaired) in the upper right portion, other small tears, a little rubbed* (246mm. by 166mm.)

[See ILLUSTRATION]





## THE MASTER M. Z.

- 62 The Martyrdom of St. Catherine (Lehrs VIII, 9), engraving, with a high crown watermark (L. 10) trimmed to the platemark, a tear (repaired) in the lower left, some horizontal centre creases (313mm. by 258mm.)

\*\* For discussion of whether the Master M.Z. may be identified or not with Martin Zasinger, see Lehrs in *Print Collector's Quarterly*, vol. 16, no. 3 (1929).

[See ILLUSTRATION]







Lor 63



Lor 64

## THE MASTER M.Z.

- 63 The Ball (Lehrs VIII, 17 and pl. 595), *engraving, only state, with small margins, in good condition* (221mm. by 314mm.)

\*\* This print is supposed to represent Duke Albert IV of Bavaria and his wife Kunegunde (seated by the window) in the Neuveste, Munich.

[See ILLUSTRATION]

- 64 The Tournament (Lehrs VIII, 18 and pl. 596), *engraving, only state (?) with a coat of arms watermark, with small margins, in good condition* (223mm. by 316mm.)

\*\* This engraving differs in parts of the skyline from the reproduction in Lehrs. On the other hand it corresponds exactly with the reproduction in *Print Collector's Quarterly*, vol. 16, no. 3 (1929) p. 233, and also with the impression in the British Museum. It would therefore seem that Lehrs' reproduction is either taken from a copy or from an impression in a different state, as yet unrecorded.

[See ILLUSTRATION]





THE MASTER M.Z.

- 65 Phyllis and Aristotle (Lehrs VIII, 22), engraving, only state, a fine impression, with thread margins, the top right corner repaired, otherwise in good condition (180mm. by 130mm.)

\*\* From the collection of Edmé Durand (L. 741).



FRANS CRABBE

- 66 The Adoration of the Shepherds (Hollstein V, 6), engraving, trimmed to the platemark, one or two thin spots, otherwise in good condition (245mm. by 176mm.)

\*\* Hollstein records six impressions of this print, in Amsterdam (two impressions), Berlin, London, Paris and New York.



## THE MASTER OF THE BEHEADING OF ST. JOHN THE BAPTIST

- 67 The Combat of Animals in the Presence of a Man With a Shield (Hind (B.M. Cat.) 2; Popham, in *Print Collector's Quarterly*, vol. 8, no. 2, p. 147, 61), *engraving, an impression on late paper, with margins, in good condition* (221mm. by 319mm.)

\*\* From the collection of Franz Rechberger (L. 2133).

\* This engraving was catalogued by Bartsch as Duvet, no. 44, with the title *Poison et Contre-Poison*. It is based on a small drawing attributed to Leonardo da Vinci in the Louvre.

## LUDWIG KRUG

- 68 Two Nude Women with Skull and Hour-glass (Bartsch VII, 11), *engraving, thinly backed, reinforced at the edges* (128mm. by 82mm.)

## DANIEL HOPFER

- 69 An Ornamental Fountain (Bartsch VIII, 121), *etching, with margins, slightly foxed, in good condition* (134mm. by 85mm.)

## DANIEL HOPFER

- 70 A Panel of Ornaments incorporating pairs of sirens, monkeys, phoenix, etc., each supporting a water-vessel (Bartsch VIII, 127), *etching, with margins, in good condition* (182mm. by 293mm.)

## AUGUSTIN HIRSCHVOGEL

- 71 Moses leading a donkey with a Woman and Two Children (Bartsch IX, 1), *etching, dated 1549, with margins, in good condition, laid down* (112mm. by 143mm.)

## LUCAS VAN LEYDEN

- 72 David's Triumph (Hollstein X, 26), *engraving, with margins, in good condition* (109mm. by 88mm.)

\*\* A duplicate from the Bibliothek der Akademie der Bildenden Künste, Vienna (L. 2575).





## After PIETER BRUEGHEL THE ELDER

- 73 Aestas (Bastelaer 202; Hollstein III, 202), engraving, first state before the erasure of 'Cock Excu,' by Pieter van der Heyden, with margins, printer's creases across the bottom left and right corners, three small tears at the edges, otherwise in good condition (225mm. by 286mm.)

\*\* The preliminary drawing, 1568, is in the Kunsthalle, Hamburg (Munz 152 and pl. 149).

## After PIETER BRUEGHEL THE ELDER

- 74 The Resurrection (Bastelaer 114; Hollstein III, 114), *engraving, probably by Philip Galle, a late impression, a tear in the bottom right corner, otherwise in good condition, laid down* (442mm. by 311mm.)

- 75 Christ and the Adulteress, by Pierre Perret (Bastelaer 111; Hollstein III, 111), *engraving, third state with the address of C. J. Visscher, with small margins, in good condition apart from two thin-spots* (265mm. by 340mm.)

\*\* The grisaille painting (of the same dimensions) is in the collection of Count Antoine Seilern, London, and the dots for transfer can be discerned round the edge of it. Pierre Perret was a native of Antwerp who worked in Rome and in Spain.

The Property of the late A. M. Hind, Esq.

## After PIETER BRUEGHEL THE ELDER

- 76 Sollicitudo Rustica (Bastelaer 12; Hollstein III, 12), *engraving and etching, a good impression, trimmed close, with the title cut, some tears at the edges, laid down* (302mm. by 427mm.)



**The Property of Dr. Ture Lundh****After PIETER BRUEGHEL THE ELDER**

- 77 Prospectus Tyburtinus (Bastelaer 3; Hollstein III, 3), *engraving, third state with the number erased (?)*, trimmed to the platemark, one or two nicks in the upper margin, some fold-marks, with a black chalk drawing on the back, framed (309mm. by 427mm.)
- 78 The Wise and Foolish Virgins (Bastelaer 123; Hollstein III, 123), *engraving, probably by Philip Galle, only state, a fair impression, trimmed to the platemark on three sides, the title cut off*, otherwise in good condition, framed (212mm. by 292mm.)

**Other Properties****JAN VAN DER VELDE**

- 79 The Four Seasons, published by C. J. Visscher, 1617 (Franken 142-145) *etchings, third state, four plates, trimmed to the platemark, the titles cut, no. 2 with the top left corner torn*, otherwise in good condition (each 282mm. by 428 mm.) (4)



## REMBRANDT HARMENSZ VAN RIJN

- 80 The Triumph of Mordecai (B., R., S. 40; H. 172; B.B. 41-1), *etching, only state, a fine, early impression with burr, with 10-20mm. margins, one or two fox-marks, a rubbed patch on the dome seen through the archway, otherwise in good condition, laid down at the edges*  
(174mm. by 215mm.)



## REMBRANDT HARMENSZ VAN RIJN

- 81 Rembrandt in Velvet Cap and Plume (B., R., S. 20; H. 156; B.B. 38-B),  
*etching, third state, with small margins, in good condition*  
(136mm. by 104mm.)
- 82 The Angel Departing from Tobit's Family (B., R., S. 43; H. 185; B.B. 41-9),  
*etching, second state, a good impression, trimmed close, or to the plate-  
mark, the top and bottom left corners nicked, the left edge a little cut*  
(101mm. by 153mm.)
- 83 The Adoration of the Shepherds with the Lamp (B., R., S. 45; H. 273;  
B.B. 54-1), *etching, second state, a good impression, with small margins,  
in good condition*  
(107mm. by 129mm.)
- 84 The Flight into Egypt: altered from Seghers (B., R., S. 56; H. 266; B.B.  
53-2), *etching, sixth state (of seven), with small margins, the top right  
corner creased, laid down, framed*  
(218mm. by 290mm.)
- 85 The Agony in the Garden (B., R., S. 75; H. 293; B.B. 57-3), *etching, only  
state, with thread margins, very slightly foxed, the bottom left corner  
renewed*  
(114mm. by 85mm.)

## REMBRANDT HARMENSZ VAN RIJN

- 86 . Beggars receiving Alms at a Door (B., R., S. 176; H. 233; B.B. 48-C),  
*etching, third state, with margins, in good condition*  
(163mm. by 132mm.)
- 87 The Artist drawing from a Model (B., R., S. 192; H. 231; B.B. 39-2),  
*etching, second state, with margins, in good condition*  
(231mm. by 184mm.)
- 88 A Nude Man standing, another seated (B., R., S. 194; H. 222; B.B. 46-1),  
*etching, fourth state, with small or thread margins (nicked), in good condition*  
(193mm. by 128mm.)
- 89 The Windmill (B., R., S. 233; H. 179; B.B. 41-C), *etching, only state, with 5mm. margins, a crease across the top left corner, otherwise in good condition*  
(155mm. by 216mm.)  
\*\* A British Museum duplicate.  
\*
- 90 The Head of Saskia and Other Heads (B., R., S. 365; H. 145; B.B. 36-B),  
*etching, only state, a fair impression, with thread margins (nicked), a little stained, otherwise in good condition*  
(151mm. by 126mm.)  
\*\* With Naudet's signature on the back and with the stamp of a British Museum duplicate.





SIMON FRANÇOIS

- 91 St. Sebastian (Robert-Dumesnil III, 2), *etching, on paper with a crown and star watermark, with small margins, the left margin reinforced behind, in good condition* (277mm. by 195mm.)

\*\* Simon François (1606-1671) was born in Tours. He travelled to Italy and became a friend of Guido Reni. In 1638 he returned to France, was at first patronised by the court, then disgraced, after which time he worked solely on ecclesiastical commissions. Two subjects only are known to have been etched by him.

## JACOB VAN RUISDAEL

- 92 The Little Bridge (Bartsch I, 1), *etching, trimmed to the platemark, the bottom left corner renewed, otherwise in good condition, with an unidentified collector's mark*  
(196mm. by 280mm.)
- 93 The Two Peasants with their Dog (Bartsch I, 2), *etching, with margins, in good condition*  
(195mm. by 281mm.)
- 94 The Two Peasants with their Dog (Bartsch I, 2), *etching, trimmed to the platemark, or cut a little within, otherwise in good condition*  
(194mm. by 280mm.)
- 95 The Cottage on the Hill (Bartsch I, 3), *etching, trimmed to the platemark, in good condition*  
(195mm. by 281mm.)

## After RAPHAEL

- 96 David cutting off the Head of Goliath (Bartsch XII, 26.8, third proof; Pittaluga, p. 234), *chiaroscuro woodcut from three blocks, printed in black, olive and pale green, backed, in good condition*  
(260mm. by 387 mm.)

\*\* From the collection of Richard Fisher (L. 2205).



## After RAPHAEL

- 97 Hercules stifling the Lion (Bartsch XII, 119, 17; Reichel pl. 37), *chiaroscuro woodcut from two blocks, printed in black and grey, by Giuseppe Niccolò Vicentino, in good condition* (245mm. by 194mm.)

## After BERNARDINO LUINI

- 98 The Adoration of the Magi (Bartsch XII, 30.4), *chiaroscuro woodcut from three blocks, printed in black and two shades of brown, possibly by Andrea Andreani, backed with another sheet of paper, one or two small tears at the edges, otherwise in good condition* (386mm. by 273mm.)

\*\* From the collection of Giuseppe Storck (L. 2318) with his inventory number 10245.

## After FRANCESCO MAZZOLA called PARMIGIANINO

- 99 Diogenes (Bartsch XII, 100, 10; Pittaluga, p. 237 and fig. 172), *chiaroscuro woodcut from four blocks, printed in black, yellow and two shades of green, by Ugo da Carpi, with one vertical and horizontal fold, reinforced at the edges, otherwise in good condition* (474mm. by 350mm.)

\*\* From the collection of Richard Ford.

## After FEDERIGO BAROCCI

- 100 The Rest on the Flight (Bartsch XII, 36.11), *chiaroscuro woodcut from two blocks, printed in black and dark brown, the bottom right corner torn, other small tears at the edges, otherwise in good condition* (347mm. by 280mm.)

## After FEDERIGO BAROCCI

- 101 The Virgin and Child with St. Sebastian adored by a Bishop (Bartsch XII, 66.26, second proof), *chiaroscuro woodcut from three blocks, printed in black and two shades of grey, by Andrea Andreani, cut close along the top edge, otherwise in good condition* (363mm. by 302mm.)

## After GUIDO RENI

- 102 St. Jerome in Penitence (Bartsch XII, 83.33, second proof), *chiaroscuro woodcut from three blocks, printed in black, brown and ochre, by Bartolomeo Coriolano, two tears (repaired) at the edges, otherwise in good condition* (296mm. by 225mm.)

## After ABRAHAM BLOEMAERT

- 103 The Holy Family (Hollstein V, 4), *chiaroscuro woodcut from three blocks, printed in black, brown and ochre, by Ludolph Businck, second state, with margins, stained in the bottom left corner, otherwise in good condition* (237mm. by 175mm.)

## JAN CHRISTOFFEL JEGHER

- 104 Illustrations to the Life of Christ (Nagler, *Mon.* I 1239; Hollstein IX, 1-40), *woodcuts, forty-four in all, including two impressions of no. 1, two of no. 25, two of no. 26, three of no. 36, three of no. 37, and four of no. 38, inserted in pairs in a book of devotion, manuscript on paper, in French, 523 pp. followed by 12 pp. of additions in Latin and preceded by one leaf added later at the beginning, French 17th century black morocco, blind and gilt fillets on sides, gilt edge, octavo* (each woodcut 90mm. by 63mm.)



## The Property of Mrs. C. A. Powell

JAN CHRISTOFFEL JEGHER

- 105 The Garden of Love, with the alleged portrait of Rubens and his wife, after Sir Peter Paul Rubens (Hollstein IX, 17a and b), *woodcut, on two sheets joined together, second state before the artist's name was cut off, printed on buff paper and extensively covered with brown wash, also with white heightening on the figures in the foreground, trimmed close and with some nicks and tears at the edges, mounted and framed* (450mm. by 1170mm.)

\*\* This woodcut is partly copied from the painting in the Prado, Madrid (reproduced in *Klassiker der Kunst*, pl. 388). It represents, in reverse, the lower left portion of the painting.

A possible explanation for the brown wash and white heightening is that it was put in by somebody (perhaps Jegher himself) who wished to see what the effect in chiaroscuro might be.

## Other Properties

ANTONIO MARIA ZANETTI

- 106 Lot leaving Sodom, after Raphael (Bartsch XII, 187.67), *chiaroscuro woodcut from four blocks, printed in four shades of green, backed* (215mm. by 282mm.)

GIUSEPPE DE RIBERA

- 107 A Poet Crowned with Laurels (Bartsch XX, 10), *etching, a good impression, trimmed to the platemark, in good condition* (157mm. by 121mm.)

\*\* From the collection of Jonathan Richardson Senr. (L. 2183).

CLAUDE LE LORRAIN

- 108 Etude d'une Scène de Brigands (Blum 41), and Les Deux Paysages (Blum 42), *etching, the first with margins and an unidentified collector's mark (L. 2111), the second trimmed close* (2)

## GIOVANNI BENEDETTO CASTIGLIONE

- 109 God the Father beholding the Virgin and Child (Bartsch XXI, 11), *etching, trimmed to the platemark, the bottom left corner torn*  
(295mm. by 204mm.)

- 110 Tobias burying the Dead (Bartsch XXI, 5), *etching, trimmed to the plate-mark, in good condition*  
(202mm. by 296mm.)

## JACQUES CALLOT

- 111 Les Grands Apôtres, (Lieure 1297-1312), *etchings, the set of sixteen plates, second state, with small margins, mostly in good condition, red half calf, marbled boards, quarto*  
(each 142mm. by 95mm.)

## STEFANO DELLA BELLA

- 112 Women on a River-bank watching Bathers (De Vesme 167), *etching, with margins, in good condition; and A Seated Man sketching a Ruined Tower* (De Vesme 768), *etching, trimmed close, in good condition* (2)

- 113 The Medici Urn on a Garden Terrace, being sketched by a boy seated beside it (De Vesme 832), *etching, second state, trimmed to the platemark, the top left corner torn, one thin-spot, otherwise in good condition*  
(305mm. by 225mm.)

- 114 Landscape with a mounted Peasant Woman (De Vesme 837), *etching, second state, with margins, backed*  
(295mm. by 262mm.)





## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

- 115 Los Desastres de la Guerra (L.D. 120-199; Harris 121-200), *etchings with aquatint, the first edition of 1863, Harris' B impressions with corrections in the titles, consisting of title-page, one leaf of text, and the set of eighty plates, all in good condition, gilt calf, oblong folio*  
(each c. 150mm. by 205mm.)

## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

- 116 La Mort de Pepe Illo, 3me Composition, from La Tauromaquia (L.D. 262; Harris 242), *etching with aquatint, third or later edition, in good condition, framed* (243mm. by 350mm.)
- 117 Disparate de Miedo, plate 2 of Los Proverbios (L.D. 203; Harris 249), *etching with aquatint, first edition before the number, some damp-stains in the margins* (245mm. by 348mm.)
- 118 Disparate Ridiculo, plate 3 of Los Proverbios (L.D. 204; Harris 250), *etching with aquatint, first edition before the number, in good condition* (242mm. by 355mm.)
- 119 Bobalicón, plate 4 of Los Proverbios (L.D. 205; Harris 251), *etching with aquatint, first edition before the number, in good condition* (244mm. by 345mm.)
- 120 Disparate Volante, plate 5 of Los Proverbios (L.D. 206; Harris 252), *etching with aquatint, first edition before the number, in good condition* (248mm. by 350mm.)
- 121 Disparate Furioso, plate 6 of Los Proverbios (L.D. 207; Harris 253), *etching with aquatint, first edition before the number, in good condition* (244mm. by 350mm.)

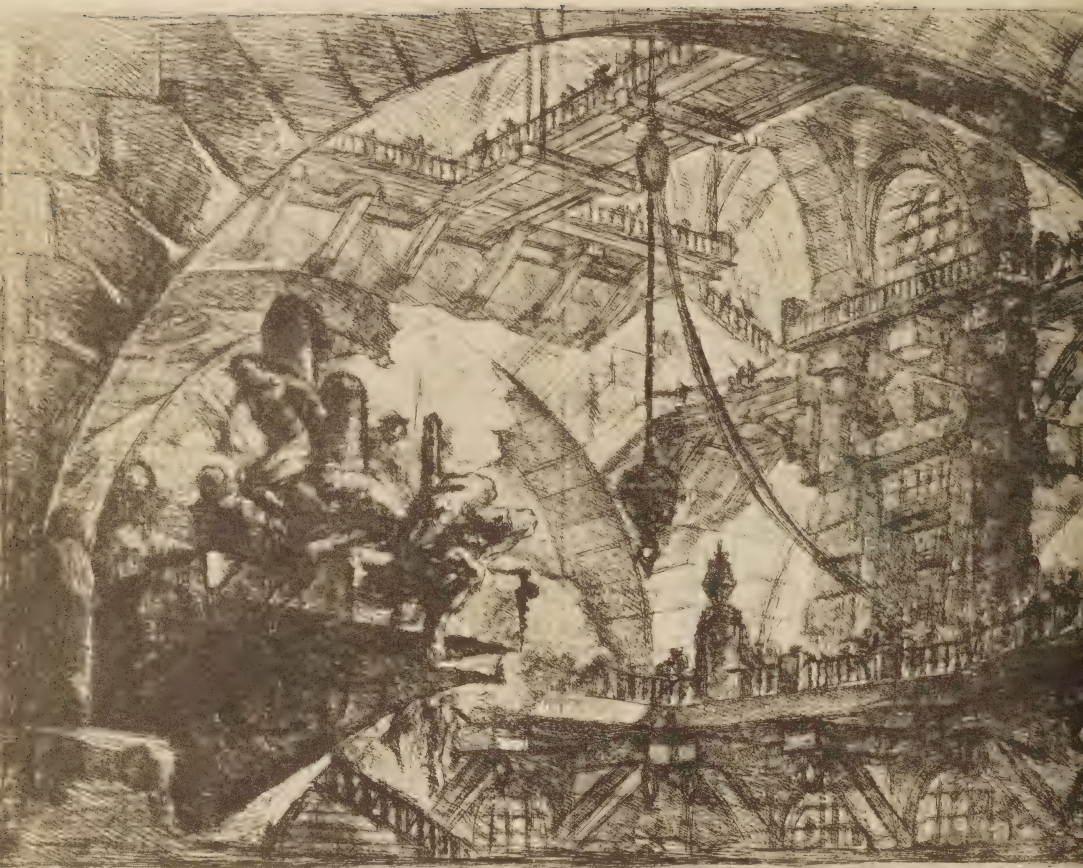
## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

- 122 Disparate Matrimonial, plate 7 of Los Proverbios (L.D. 208; Harris 254),  
*etching with aquatint, first edition before the number, in good condition*  
(244mm. by 352mm.)
- 123 Los Ensacados, plate 8 of Los Proverbios (L.D. 209; Harris 255), *etching*  
*with aquatint, first edition before the number, in good condition*  
(245mm. by 350mm.)
- 124 Disparate General, plate 9 of Los Proverbios (L.D. 210; Harris 256),  
*etching with aquatint, first edition before the number, in good condition*  
(241mm. by 358mm.)
- 125 El Caballo Raptor, plate 10 of Los Proverbios (L.D. 211; Harris 257),  
*etching with aquatint, first edition before the number, in good condition*  
(242mm. by 352mm.)
- 126 Disparate Pobre, plate 11 of Los Proverbios (L.D. 212; Harris 258),  
*etching with aquatint, first edition before the number, in good condition*  
(246mm. by 350mm.)
- 127 Si Marina Bayló, Tome lo que Halló, plate 12 of Los Proverbios (L.D. 213;  
Harris 259), *etching with aquatint, first edition before the number, in good*  
*condition*  
(241mm. by 352mm.)



## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

- 128 Modo de Volar, plate 13 of Los Proverbios (L.D. 214; Harris 260), *etching with aquatint, first edition before the number, in good condition*  
(246mm. by 352mm.)
- 129 Disparate de Carnabal, plate 14 of Los Proverbios (L.D. 215; Harris 261), *etching with aquatint, first edition before the number, in good condition*  
(245mm. by 352mm.)
- 130 Disparate Claro, plate 15 of Los Proverbios (L.D. 216; Harris 262), *etching with aquatint, first edition before the number, in good condition*  
(242mm. by 350mm.)
- 131 Sanan Cuchilladas mas no Malas Palabras, plate 16 of Los Proverbios (L.D. 217; Harris 263), *etching with aquatint, first edition before the number, in good condition*  
(242mm. by 346mm.)
- 132 La Lealtad, plate 17 of Los Proverbios (L.D. 218; Harris 264), *etching with aquatint, first edition before the number, in good condition*  
(242mm. by 355mm.)
- 133 Dios Los Cira y Ellos se Juntan, plate 18 of Los Proverbios (L.D. 219; Harris 265), *etching with aquatint, first edition before the number, in good condition*  
(241mm. by 350mm.)



The Property of the late Adrian Gilbert-Scott

GIOVANNI BATTISTA PIRANESI

- 134 Opere Varie di Architettura, Prospettiva, Groteschi Antichità, being Bouchard's first edition, published Rome 1750, and consisting of:

Title with etched vignette after Claude

Portrait of Piranesi by Felice Polanzani

Prima parte di Architetture (Focillon 2-4, 14-15, 5-6, 16, 7-13, 18, 17), *seventeen plates*

Capriccii (F. 20-23 and two others), *six plates*

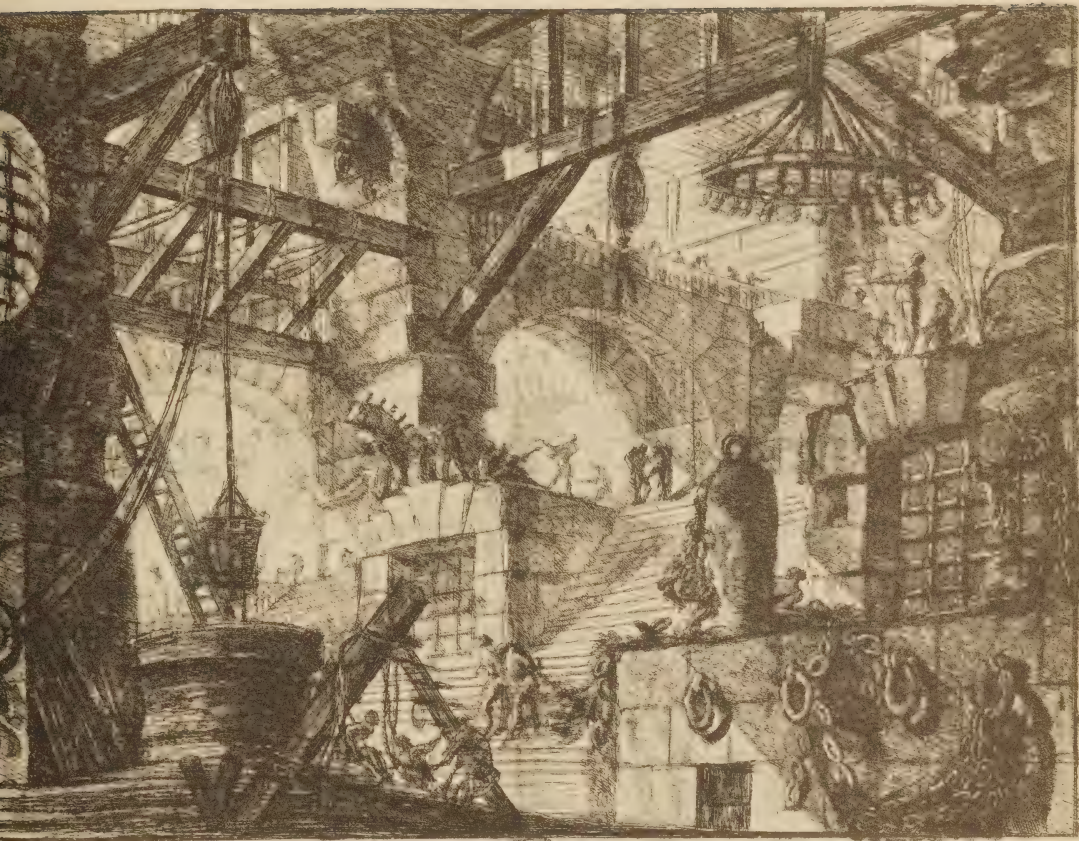
Parte di ampio magnifico porto all'uso degli antichi Romani . . . (F. 122)

Pianta di ampio magnifico Collegio (F. 121)

Invenzioni Capric di Carceri (F. 24, 26, 29, 31, 27, 30, 32, 34, 38, 35, 37, 36, 33, 39), *fourteen plates*

Antichità romane de 'tempi della reppublica (F. 41-44, 46-70), *twenty-nine plates, trimmed to the platemark and laid down; etchings, sixty-nine plates in all, in good condition, apart from slight foxing, brown calf (rubbed), gilt tooled spine, folio*





**The Property of B. Sowerby, Esq.**

GIOVANNI BATTISTA PIRANESI

135 A volume consisting of the following works, all of the second edition:

Prima Parte di architecture (Focillon 2-4, 14-15, 5-6, 16, 7-13, 17-18),  
*title and sixteen plates*

Opere Varie (F. 124, 123, 126, 125, 128, 127, 129-132, 121-122), *twelve plates*

Capriccii (F. 20-23), *four plates*

Carceri d'Invenzione (F. 24-27, 39, 38, 37, 36, 35, 34, 33, 32, 31, 30, 29, 28), *title-plate and fifteen plates*

Alcuni Vedute di Archi Trionfali (F. 41-44, 47, 46, 48, 50-56, 58, 57, 60, 49, 59, 63-70, 62, 61, 71, and 71a by Francesca), *title, dedication, lists of plates and twenty-seven plates*

Trofei di Ottaviano Augusto (F. 133-135, 136a and c, 138-143), *title and ten plates; etchings, ninety-one plates in all, some a little foxed in the margins, otherwise all in good condition, crimson half calf (spine cracked), folio*



MARCO RICCI

- 136 Landscape with Cows approaching a Ford (Bartsch XXI, 2), *etching, with margins, in good condition* (293mm. by 434mm.)
- 137 A Clearing in a Wood with Peasants being chased by a Bear (Bartsch XXI, 3), *etching, with margins, in good condition* (290mm. by 424mm.)
- 138 View of a Village with Peasants Bird-catching (Bartsch XXI, 6), *etching, with margins, in good condition* (294mm. by 426mm.)

MARCO RICCI

- 139 Landscape with a Peasant climbing a Tree (Bartsch XXI, 7), *etching, with margins, in good condition* (294mm. by 435mm.)
- 140 Landscape with figures seated among Ruins (Bartsch XXI, 12), *etching, with margins, in good condition* (254mm. by 360mm.)
- 141 Landscape with a Village near a Lake (Bartsch XXI, 16), *etching, with margins, in good condition* (251mm. by 358mm.)

## GIAN FRANCESCO COSTA

- 142 Delle Delicie del Fiume Brenta, *etchings, thirty-two plates, all in good condition, half calf, marbled boards, folio* (each c. 250mm. by 335mm.)

\*\* For information about this artist's work, see exhibition catalogue *Gli Incisioni Veneti del Settecento*, Venice, 1941, p. 45.

[See ILLUSTRATION]

## ANTONIO CANALE called CANALETTO

- 143 Le Porte del Dolo (De Vesme 6), *etching, first state, a good impression, with small margins, a small hole near the left edge, otherwise in good condition, framed* (300mm. by 431mm.)





*Veduta del Palazzo del S. N. Contarini  
 XXIV*

*1777. L'edifizio del S. N. con Palazzo del S. N. Contarini.*

LOT 142



*1777. L'edifizio del S. N. con Palazzo del S. N. Contarini.*

LOT 143

ANTONIO CANALE called CANALETTO

- 144 A Village on the River Brenta (De Vesme 9), *etching, second state (with E.5 erased), with margins, in good condition, framed* (297mm. by 430mm.)
- 145 The Portico with a Lantern (De Vesme 10), *etching, second state with F.F.4, with margins, in good condition* (229mm. by 428mm.)

BERNARDO BELLOTTO

- 146 Vue Latérale des Galleries du Zwinger, Dresden (De Vesme 21), *etching, first state, a good impression, with a vertical centre fold, some damp-stains, rubbed in places* (555mm. by 835mm.)



## MICHELE MARIESCHI

- 147 Magnificentiores Selectioresque Urbis Venetiarum Prospectus (Mauroner, in *Print Collector's Quarterly*, vol. 27, no. 2, 1940, pp. 199-213), published Venice, 1741, title and the set of twenty-one plates, etchings, good impressions, all in good condition, half calf, marbled boards, folio (each c. 325mm. by 470mm.)



## MICHELE MARIESCHI

- 148 The Campo S.S. Giovanni e Paolo (Mauroner 13); The Cannaregio (M. 15); The Canal Grande (M. 16); and The Campo dei Frari (M. 21), *etchings, with the vertical centre folds, one or two small tears in the margins, otherwise in good condition* (each 320mm. by 470mm.) (4)

## GIOVANNI BATTISTA TIEPOLO

- 149 A Seated Youth leaning on an Urn, from *Varj Capriccj* (De Vesme 3), *etching, a good impression, trimmed close, in good condition, laid down* (140mm. by 181mm.)
- 150 A Standing Woman leaning on a Vase, from *Varj Capriccj* (De Vesme 6), *etching, a good impression, trimmed to the platemark, a small tear in the upper edge, otherwise in good condition, laid down* (137mm. by 176mm.)
- 151 A Nymph with her Child seated near a Goat, from *Varj Capriccj* (De Vesme 7), *etching, a good impression, a tear in the bottom edge, otherwise in good condition, laid down* (142mm. by 175mm.)

## GIOVANNI BATTISTA TIEPOLO

- 152 A Standing Philosopher, from *Varj Cappriccj* (De Vesme 8), *etching, a good impression, with small margins, in good condition* (134mm. by 173mm.)
- 153 The Woman with her Arms enchained, from *Varj Cappriccj* (De Vesme 9), *etching, a good impression, with small margins, a thin spot in the top left corner, otherwise in good condition* (132mm. by 174mm.)

## GIOVANNI DOMENICO TIEPOLO

- 154 St. Joseph announcing the Necessity of Departure, no. 4 of *Idée Pittoresche* (De Vesme 4), *etching, with thread margins most of the way round, in good condition* (190mm. by 240mm.)
- 155 The Holy Family passing through an Archway, no. 7 of *Idée Pittoresche* (De Vesme 7), *etching, an undescribed proof before the number, with margins, some thin-spots, a few tears at the edges* (190mm. by 255mm.)

## GIOVANNI DOMENICO TIEPOLO

- 156 The Holy Family being ferried by an Angel, no. 17 of *Idée Pittoresche* (De Vesme 17), *etching, an undescribed proof before the number, with margins, in good condition* (180mm. by 240mm.)
- 157 The Holy Family passing near a Flock of Sheep, no. 24 of *Idée Pittoresche* (De Vesme 24), *etching, an undescribed proof before the number, with margins, in good condition apart from two or three small tears at the edges* (188mm. by 250mm.)
- 158 The Holy Family arriving at the gate of a Town, no. 27 of *Idée Pittoresche* (De Vesme 27), *etching, an undescribed proof before the number, with margins, some thin-spots, otherwise in good condition* (191mm. by 254mm.)
- 159 The Way of the Cross (De Vesme 34-49), *etchings, title-plate, the dedication lacking, and the set of fourteen plates, third state with the Milan address, and with 'Milano, presso Scalco Giovanni Ca. del Cappello No. 4031' on the title-plate, all with margins, a little foxing on some plates, otherwise in good condition, contained in a solander box* (each c. 220mm. by 182mm.) (15)

\*\* This set was probably executed in 1748 (judging by the date in the upper left part of the Ninth Station) and first published in 1749. The original paintings are at Venice, in the oratory adjacent to San Paolo.



## GIOVANNI DOMENICO TIEPOLO

- 160 The Madonna with Three Female Saints of the Dominican Order (De Vesme 54), *etching, second state, cut close along the top trimmed to the plate-mark along the other three sides, some tears at the edges, very slightly foxed* (507mm. by 229mm.)

\*\*\* After Giambattista's painting in S. Maria del Rosario, Venice. The saints are probably St. Rose, St. Catherine of Siena and St. Agnes of Montepulciano.

From the collection of A. Lebrun (L. 140).

- 161 Four Saints of the Benedictine Order (De Vesme 73), *etching, first state before the number, with 12-14mm. margins, slight nicks at the edges of the margins, in good condition* (463mm. by 232mm.)

\*\*\* After Domenico's painting formerly in S. Michele in Isola, Venice. The four saints are probably St. Theobald, St. Parisius, St. Peter Orsoleo and St. Lucy of Stifonte, all Camaldolese Benedictines.

From the collection of A. Lebrun (L. 140).

- 162 The Baptism of the Emperor Constantine (De Vesme 83), *etching, second state, cut close all round, slight damage at the edges, otherwise in good condition* (410mm. by 218mm.)

\*\*\* After Giambattista's altarpiece in the parish church, Folzano.

## GIOVANNI DOMENICO TIEPOLO

- 163 The Triumph of Hercules (De Vesme 101), *etching, third state with the number, with margins (torn in places), in good condition*  
(690mm. by 508mm.)

\*\* After Domenico's painting furnished for Oranienbaum Castle, St. Petersburg, which is now lost. Three other paintings by Giambattista were engraved by Lorenzo (see De Vesme 7-9).

From the collection of A. Lebrun (L. 140).

[See ILLUSTRATION]

- 164 The Apotheosis of Francesco Barbaro (De Vesme 104), *etching, second state with the number, with margins, two tears at the edges, otherwise in good condition*  
(365mm. by 552mm.)

\*\* After Giambattista's ceiling canvas for the Palazzo Barbaro, Venice, now in the Metropolitan Museum, New York.

From the collection of A. Lebrun (L. 140).

[See ILLUSTRATION]

## LORENZO TIEPOLO

- 165 Allegory on the Magnificence of Princes (De Vesme 7), *etching, third state with the number, with margins, a little stained, otherwise in good condition*  
(665mm. by 498mm.)

\*\* After Giambattista's painting furnished for Oranienbaum Castle, St. Petersburg, which is now lost.

From the collection of A. Lebrun (L. 140).

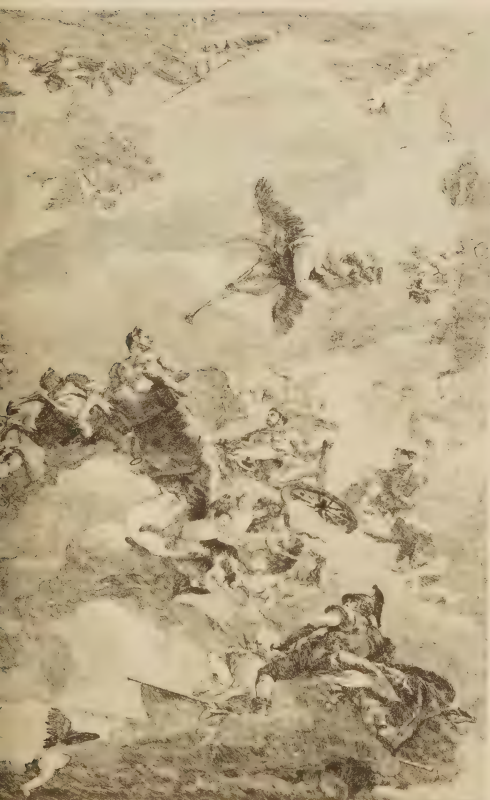
[See ILLUSTRATION]



*Joannes Battista Tiepolo inv. et pinx.*

*Jo. Dominicus Filius del. et fecit.*

LOT 164



*Joannes Dominicus Tiepolo  
sculpsit, et delinavit.*

LOT 163



LOT 165



Who is this that darkeneth counsel by words without knowledge



Then the Lord answered Job out of the Whirlwind

Who rideth the Clouds his Chariot & walketh on the Wings of the Wind  
 the Drops of the Dew  
 Unto the Horn  
 a Father & who hath begotten

Printed and Sold by W. B. Fountaine, No. 3 Fountain Court, Strand, London, W.C. 2, 1825.

## LORENZO TIEPOLO

- 166 Mars and The Graces (De Vesme 8), *etching, third state, with margins, in good condition* (557mm. by 402mm.)

\*\* After Giambattista's painting furnished for Oranienbaum Castle, St. Petersburg, which is now lost.

From the collection of A. Lebrun (L. 140).

## After JEAN HOUËL

- 167 Travellers entering a Town, by François Janinet (Portalis et Béraldi, II, 482. 93), *engraving, in the 'lavis' manner, with margins, in good condition apart from very slight foxing* (315mm. by 412mm.)

## The Property of Cardley Knollys, Esq.

## WILLIAM BLAKE

- 168 Illustrations to the Book of Job (Keynes 55; Binyon 105-126), published by William Blake, 8th March 1825, *engravings, title and the set of twenty-one plates, each lettered "Proof" and dated 8th March 1825, with the exception of plate 1 which is erroneously dated 1828, the original wrappers (mounted) preserved, with label giving the actual date of issue (i.e. March 1826), inscribed on the front wrapper "C.F.M. from W.F.M." with the bookplate of J. A. Fuller Maitland, light brown crushed levant morocco, gilt edge, by Zaehnsdorf, folio*

[See ILLUSTRATION]

END OF SALE



Lot	£	\$
113 Craddock & Barnard	2	5.60
114 Colnaghi	11	30.80
115 Craddock & Barnard	900	2,520.00
116 Styner	18	50.40
117 Colnaghi	50	140.00
118 Light, R. M.	50	140.00
119 Colnaghi	85	238.00
120 Walz	60	168.00
121 Light, R. M.	50	140.00
122 Light, R. M.	45	126.00
123 Light, R. M.	32	89.60
124 Lucius	60	168.00
125 Light, R. M.	68	190.40
126 Walz	62	173.60
127 Light, R. M.	52	145.60
128 Light, R. M.	78	218.40
129 Lucius	55	154.00
130 Light, R. M.	40	112.00
131 Light, R. M.	45	126.00
132 Light, R. M.	42	117.60
133 Light, R. M.	38	106.40
134 Jeudwine	3,400	9,520.00
135 Craddock & Barnard	1,450	4,060.00
136 Colnaghi	26	72.80
137 Colnaghi	26	72.80
138 Colnaghi	25	70.00
139 Colnaghi	26	72.80
140 Colnaghi	26	72.80
141 Colnaghi	42	117.60

Lot	£	\$
142 Colnaghi	185	518.00
143 Schab, W. H.	230	644.00
144 Rouir, E.	60	168.00
145 Prouté	200	560.00
146 Colnaghi	90	252.00
147 Colnaghi	510	1,428.00
148 Tolloy, G.	70	196.00
149 Burnett, R. L.	40	112.00
150 Manendi	32	89.60
151 Rowlatt, J.	70	196.00
152 Craddock & Barnard	32	89.60
153 Colnaghi	28	78.40
154 Boerner	50	140.00
155 Colnaghi	65	182.00
156 Colnaghi	55	154.00
157 Colnaghi	65	182.00
158 Boerner	75	210.00
159 Michel	140	392.00
160 Craddock & Barnard	12	33.60
161 Colnaghi	85	238.00
162 Colnaghi	18	50.40
163 Colnaghi	80	224.00
164 Laube	60	168.00
165 Boerner	270	756.00
166 Colnaghi	80	224.00
167 Magill, F.	80	224.00
168 F. Roten Galleries	700	1,960.00

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\$67,452.00

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